

Angel & Haydn

163rd Season

Handel & Haydn Society
Thomas Dunn, Artistic Director
163rd Season, 1977-1978

Friday, December 16, 1977 and
Sunday, December 18, 1977 at 8:00 pm
Symphony Hall, Boston

George Frideric Handel

Messiah

Foundling Hospital version of 1758

PART THE FIRST

God's Plan to Redeem Mankind

The Promise
The Realization

INTERMISSION

PART THE SECOND

The Redemption

The Suffering
The Victory
The Spread of the Good News
Man's Defeat in Opposing It

INTERMISSION

PART THE THIRD

Thanksgiving for the Defeat of Death

Sopranos

Peggy Pruett, Principal

Vera Gregg, Rosalie Griesse,
Betty Landesman, Kay Nicholson

Altos

Pamela Gore (alto I) and

Eunice Alberts (alto II), Principals

Gretchen Frauenberger, Linda McIntosh,
Stephanie Miele, William Thorpe

Tenors

Charles Bressler, Principal

Stephen Michael Calmes, Richard Houston,
John Howe, Robert Seraphin

Basses

David Evitts, Principal

George Geyer, Peter Gibson,
Frederick Imbimbo, Walter Norden

The Orchestra of the
Handel & Haydn Society

Conductor

Thomas Dunn

Extensive notes and score may be found in the
souvenir book on sale in the lobby.

The use of cameras or recording equipment
is not allowed.

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Word-Book

arranged from Holy Scripture by Charles Jennens

Part the First

Sinfony

- Accompagnato (tenor)* Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God. (*Isaiah 40, 1-3*)
- Aria (tenor)* Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain: (*Isaiah 40, 4*)
- Chorus* And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. (*Isaiah 40, 5*)
- Accompagnato (bass)* Thus saith the Lord of hosts, Yet once a little while, and I will shake the heavens, and the earth, the sea, and the dry land; And I will shake the nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of Hosts. (*Haggai 2, 6-7; Malachi 3, 1*)
- Aria (alto I)* But who may abide the day of his coming? and who shall stand when he appeareth? for he is like a refiner's fire. (*Malachi 3, 2*)
- Chorus* And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (*Malachi 3, 3*)
- Recitativo (alto II)* Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, GOD WITH US. (*Isaiah 7, 14; Matthew 1, 23*)
- Aria (alto II) with Chorus* O thou, that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee. (*Isaiah 40, 9; 60, 1*)

Accompagnato (bass) For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (*Isaiah 9, 2-3*)

Aria (bass) The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined. (*Isaiah 9, 2*)

Chorus For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. (*Isaiah 9, 6*)

Pifa

Recitativo (soprano) There were shepherds abiding in the field, keeping watch over their flock by night. (*Luke 2, 8*)

Accompagnato (soprano) And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. (*Luke 2, 9*)

Recitativo (soprano) And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. (*Luke 2, 10-11*)

Accompagnato (soprano) And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying, (*Luke 2, 13*)

Chorus Glory to God in the highest, and peace on earth, good will towards men. (*Luke 2, 14*)

Aria (soprano) Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: Behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen. (*Zechariah 9, 9-10*)

Recitativo (alto II) Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (*Isaiah 35, 5-6*)

Duetto (alto II and alto I) He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls. (*Isaiah 40, 11*; *Matthew 11, 28*)

Chorus His yoke is easy, and his burthen is light. (*Matthew 11, 30*)

Part the Second

- Chorus* Behold the Lamb of God, that taketh away the sin of the world. (*John 1, 29*)
- Aria (alto II)* He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (*Isaiah 53, 3; 50, 6*)
- Chorus* Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him. (*Isaiah 52, 4-5*)
- Chorus* And with his stripes we are healed. (*Isaiah 53, 5*)
- Chorus* All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all. (*Isaiah 53, 6*)
- Accompagnato (tenor)* All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying: (*Psalm 12, 7*)
- Chorus* He trusted in God that he would deliver him; let him deliver him, if he delight in him. (*Psalm 12, 8*)
- Accompagnato (tenor)* Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him. (*Psalm 69, 21*)
- Arioso (tenor)* Behold, and see if there be any sorrow like unto his sorrow. (*Lamentations 1, 12*)
- Accompagnato (soprano)* He was cut off out of the land of the living: for the transgression of thy people was he stricken. *Isaiah 53, 8*)
- Aria (soprano)* But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. (*Psalm 16, 10*)

<i>Chorus</i>	Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts, he is the King of glory. (<i>Psalm 25, 7-10</i>)
<i>Recitativo (tenor)</i>	Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee? (<i>Hebrews 1, 5</i>)
<i>Chorus</i>	Let all the angels of God worship him. (<i>Hebrews 1, 6</i>)
<i>Aria (alto I)</i>	Thou art gone up on high, thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them. (<i>Psalm 68, 18</i>)
<i>Chorus</i>	The Lord gave the word; great was the company of the preachers. (<i>Psalm 68, 11</i>)
<i>Duetto (alto I and alto II) with Chorus</i> ¹	How beautiful are the feet of him that bringeth glad tidings of salvation, that saith unto Zion: thy God reigneth! Break forth into joy, glad tidings, thy God reigneth! (<i>Romans 10, 15</i>)
<i>Arioso (tenor)</i> ²	Their sound is gone out into all lands, and their words unto the ends of the world. (<i>Romans 10, 18</i>)
<i>Aria (bass)</i>	Why do the nations so furiously rage together? and why do the people imagine a vain thing? The kings of the earth rise up, and their rulers take counsel together against the Lord, and against his Anointed. (<i>Psalm 2, 1-2</i>)
<i>Chorus</i>	Let us break their bonds asunder, and cast away their yokes from us. (<i>Psalm 2, 3</i>)
<i>Recitativo (tenor)</i>	He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision. (<i>Psalm 2, 4</i>)
<i>Aria (tenor)</i>	Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. (<i>Psalm 2, 9</i>)
<i>Chorus</i>	Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS. (<i>Revelations 19, 6; 11, 15; 19, 16</i>)

¹ The version labelled "I" (returning to "H") in the souvenir book is used in this performance.

² The version labelled "G" in the souvenir book is used in this performance.

Part the Third

- Aria (soprano)* I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (*Job 19, 25-26; 1 Corinthians 15, 20*)
- Chorus* Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (*1 Corinthians 15, 21, 22*)
- Accompagnato (bass)* Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. (*1 Corinthians 15, 51-52*)
- Aria (bass)* The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality. (*1 Corinthians 15, 52-54*)
- Recitativo (alto I)* Then shall be brought to pass the saying that is written, Death is swallowed up in victory. (*1 Corinthians 15, 54*)
- Duetto (alto I and tenor)* O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (*1 Corinthians 15, 55-57*)
- Chorus* But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (*1 Corinthians 15, 55-57*)
- Aria (alto II)* If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us. (*Romans 8, 31, 33-34*)
- Chorus* Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, and glory, and power be unto him that sitteth upon the throne, and unto the Lamb for ever and ever. (*Revelations 5, 12-13*)
- Chorus* Amen.

Artists

Thomas Dunn. A graduate of Johns Hopkins University and the Peabody Conservatory, from which he received the Distinguished Alumnus Award, and Harvard University, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, The Netherlands, where he was the first American to earn that country's highest award in music, the Diploma in Orchestral Conducting.

As conductor of the New York Festival Orchestra and Chorus he attracted national recognition and critical acclaim for his originality in program-making, informed musicianship, and high standards of performance. A scholar and acknowledged authority on performance practices of the Baroque, he has held faculty appointments at

many colleges and universities, and is in demand as a guest lecturer and conductor at festivals, colleges, and organizations throughout the country. Mr. Dunn is currently Director of Choral Activities at Boston University.

This is Thomas Dunn's eleventh season as Artistic Director of the Handel and Haydn Society.

Peggy Pruett. Ms. Pruett was born in Natchez, Mississippi, and received her musical education at the Juilliard School of Music. She has studied with Jennie Tourel, Elizabeth Schwartzkopf, Martin Isepp, and Martin Katz. During the 1976-77 season Ms. Pruett appeared in New York in programs at Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, and the Metropolitan

Museum of Art. She appeared in the premiere performances of the New Opera Theatre at the Brooklyn Academy of Music, and made debuts with the Hartford Opera Theatre, Maryland, and the Caramoor Festival. Her repertoire includes operas of Mozart, Verdi, Puccini, Massenet, and Donizetti. The first place winner of the National Association of Teachers of Singing Competition for 1976, Ms. Pruett is the recipient of major grants from the National Opera Institute and the Sullivan Foundation, first prize from the Ars Viva Competition, and second prize from the 1975 Naumberg Competition.

Pamela Gore, a graduate of Swarthmore College and the New England Conservatory of Music, has become well-known in the Boston area for performances of opera, oratorio, and recital literature. As contralto soloist, she has appeared with all of the major performing organizations in New England and has given frequent recitals at the Gardner Museum, on WGBH Radio, and, recently, on the BBC. Ms. Gore appeared as Larina in *Eugene Onegin* in the Boston Symphony performances at Symphony Hall and Carnegie Hall. She was a member of the American Opera Center at the Juilliard School. Her operatic performances in Boston include the Foreign Singer in *Postcard from Morocco* (New England Premiere with the Handel and Haydn Society), Lady Jane in *Patience*, Baba the Turk in *The Rake's Progress*, Mistress Page in Salieri's *Falstaff*, and Third Lady in Susa's *Transformations* (East Coast premiere with the Handel and Haydn Society). Ms. Gore recorded *Messiah* with the Handel and Haydn Society under Thomas Dunn.

Eunice Alberts. Boston born contralto Eunice Alberts has been soloist with leading symphony orchestras including the Boston Symphony Orchestra. She

has sung under the direction of Bernstein, Ozawa, Ormandy, and composers Hindemith, Copland, and Foss. Ms. Alberts has recorded with Maestros Leinsdorf and Scherchen. Noted for her definitive operatic performances with the Opera Company of Boston and throughout the United States, she is also a gifted recitalist, recently presented by the Saratoga Festival.

Charles Bressler is well known for his accomplishments in the performance of diverse and difficult scores from Purcell to post-Stravinsky. Since his 1953 debut as soloist with the New York Pro Musica Antiqua, Mr. Bressler has toured extensively throughout the United States, Europe, and the Far East. He has performed with major orchestras such as the Boston Symphony and the New York Philharmonic, as well as with a variety of chamber groups. Mr. Bressler won the Best Male Singer Award from the Theatre of the National Festival in Paris for his role as Daniel in the Decca recording of *The Play of Daniel* with the Pro Musica. He records for Columbia Records and is on the faculty of the Mannes School of Music.

David Evitts is a graduate of the New England Conservatory of Music and a winner of the Metropolitan Opera Auditions. He has appeared with major orchestras in Boston, Buffalo, Detroit, and Los Angeles with Seiji Ozawa, Leonard Bernstein, Michael Tilson Thomas, and Neville Marriner. Following roles with opera companies including the Opera Company of Boston, Philadelphia Grand Opera, and Opera New England, Mr. Evitts was invited to record Donizetti's *Il Campanello* with Radio France in Paris. Mr. Evitts has recorded *Oedipus Rex* with the Boston Symphony under Leonard Bernstein and *Messiah* with the Handel and Haydn Society under Thomas Dunn.

Orchestra

First Violin

Daniel Stepner, *Concertmaster*
Shirley Boyle
Joseph Conte
James Wallenberg
Tison Street
Kristina Nilsson

Second Violin

Mary Hess
Patricia Gurin
Judith Gerratt
Diane Pettipaw
Elsa Miller

Viola

Endel Kalam
Mary Hadcock
Ronald Carbone
Katherine Murdock

Violoncello

Joan Esch
Corinne Flavin
Olivia Toubman

Bass

Joseph Hearne
Justin Locke

Oboe

Raymond Toubman
Margaret Pearson
Stuart Dunkel
Valerie Edwards

Bassoon

Francis Nizzari
Richard Sharpe
Lynn Gaubatz

Contrabassoon

Isabella Plaster

Trumpet

Armando Ghitalla
Charles A. Lewis, Jr.

Timpani

Dennis Sullivan

Harpsichord

Gary Wedow

Organ

Daniel Pinkham

Special Announcements and Presentations

The Handel and Haydn Society was founded in the already historic *Town of Boston* in 1815 and received its charter from the Commonwealth of Massachusetts the following year, just six years before a charter was issued to the *City of Boston*.

A bond was formed between the city and this young musical organization when in 1833 the Academy of Music was founded by Lowell Mason, banker by profession, musician by avocation, and fifth president of the Handel and Haydn Society; George J. Webb, professional musician and teacher, later to become the ninth president of the Society; and the Honorable Samuel A. Eliot, successful merchant, President of the Academy, later to become the seventh Mayor of the City of Boston.

Under the aegis of these distinguished gentlemen of varied background but common interest, Boston became the first city in America to introduce the formal instruction of music into the public schools.

Since those early times, Boston has become one of the great cities of the world, its citizens renowned for their achievements in science, commerce, the arts and humanities, higher education, and every field of endeavor; the Handel and Haydn Society, through its performances, publications, and recordings, has become one of the most illustrious musical organizations of its kind.

Two years ago, out of a sense of responsibility to document and preserve for posterity a record of its heritage, the Society presented to the

Boston Public Library its archives and priceless collection of old music.

In that same spirit of responsibility to the community, and in celebration of its 163rd concert season, the Handel and Haydn Society hereby affirms its dedication to playing an ever more important role in the cultural life of this great city, of whose history and traditions the Society is an inseparable part.

Elsewhere in Symphony Hall, during the gathering of the audience for the first of this season's annual performances of *Messiah*, the Honorable Kevin H. White, Mayor of the City of Boston, the *Grand Bostonians*, and other distinguished guests met with President Stephen Michael Calmes, Artistic Director Thomas Dunn, and other representatives of the Society for a brief ceremony in which the following announcements and presentations were made:

In gratitude to the City of Boston and its people, the Handel and Haydn Society hereby establishes a scholarship of \$1000 for a graduate of the Boston Public School system. To be awarded on the basis of merit to a student of the voice who has successfully achieved a level of academic study equivalent to the senior year at a conservatory or university, the scholarship is for the purpose of assisting talented young singers to pursue graduate vocal studies, and is to be awarded for the first time during the academic year 1978-79. Additional details will be announced at an early date.

In recognition of the fact that Boston is a great city because of the singular achievements of its citizens and the institutions they represent, the Society is pleased to announce the election as Honorary Members the Honorable Kevin H. White, Mayor, and the following illustrious citizens upon whom the City has conferred the title of *Grand Bostonian*:

Melnea Cass
Arthur Fiedler
Henry Cabot Lodge
Ralph Lowell
Florence Luscomb
Archibald MacLeish
David T.W. McCord
John W. McCormack
Elliot Norton
Sidney R. Rabb
Leverett Saltonstall
Walter Muir Whitehill

In commendation of this great city, whose enlightened leaders have fashioned civic institutions, such as the Office of Cultural Affairs, to further the Arts and make them more accessible to the people, the City of Boston is awarded the *Medal of the Handel and Haydn Society*. The citation which accompanies the award follows:

Gracious Evocation of Cities Past,
Paragon of Cities Present,
Paradigm of Cities Future:
Here The Muses find Congenial Host,
Here Enlightened Leadership nurtures The Arts,
And the quality of Civic Life is enhanced for All.

Wherefore, in the name of the Society,
the Governors award to the

CITY OF BOSTON

the Medal of the Handel and Haydn Society.

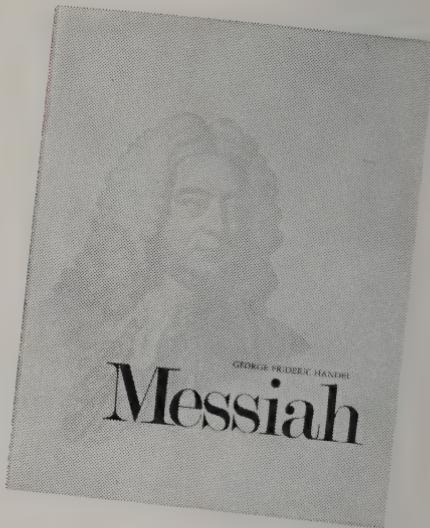
Given at Boston, Massachusetts, place of
the Society's birth, in our 163rd year,
this 16th day of December 1977.

Stephen Michael Calmes
President

Peter Tinsley Gibson
Secretary

Souvenir Book

The Handel and Haydn Society is pleased to offer the second in its Notebook Series, Handel's *Messiah*, a 48-page, fully illustrated, informative souvenir book on the composer and his most famous work. Included are the complete libretto, notes on the work in Handel's time by musicologist Joseph Dyer, an article outlining its 150-year history with the Handel and Haydn Society by George E. Geyer, notes on its performance today by Thomas Dunn, full score reproductions of the music to the alternate versions of movements, as well as 28 illustrations. Copies of *Messiah* are available for two dollars in the lobbies before the concert and during the intermissions this evening.



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Francis Poulenc: *Gloria*, Zoltán Kodály: *Te Deum*



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Messiah As Handel Heard It.

Advent's new release of Handel's *Messiah*, performed by the Handel and Haydn Society of Boston under the direction of Thomas Dunn, allows the music to be *heard* as never before. The performing forces are of the size and composition that Handel himself used. The performance style, including the use of the soloists as the backbone of the chorus, is also true to Handel's own intent and practice. And the flawless Process CR/70 recording reveals *all* the textural subtlety of the music.

We think that anyone with a love of Baroque music (and an appreciation for music heard in context) will want to hear and own this unique, crystal-clear performance.

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Handel and Haydn Society of Boston,

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Diana Hoagland, Barbara Wallace, **sopranos**; Pamela Gore, **contralto**;
George Livings, **tenor**; David Evitts, **bass**.

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Handel & Haydn Society is celebrating its 163rd year



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_____ Enclosed is my check in the amount of \$25 as my
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Please mail this application to the Handel & Haydn Society, 158 Newbury Street, Boston, Massachusetts 02116.

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Ross Goodwin-Brown
Just Holm
Richard L. Houston
John B. Howe
Edward B. Kellogg
Walter S. Norden
Michael Olivas
Francis Michael Palms
Thomas Robinson
Bob Seraphin
Edgar Troncoso
Dean Waller

Basses

Hal am Rhein
David R. Ames
Paul Anderson
Robert Bancroft
Ronald Bredesen
William Cross
Thomas Dauler

Richard Dennison
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George E. Geyer
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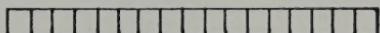
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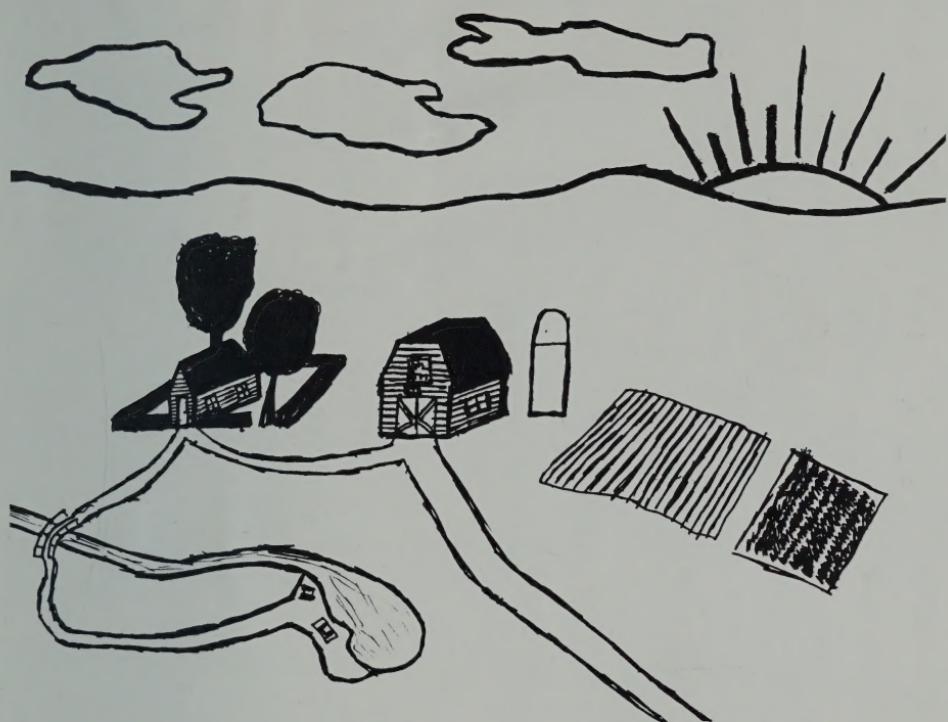
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